

# The Daily Movie Magazine

## Gives Up California Studios to Enter Our Movie Contest

Miss Gladys Ware Was in Baltimore Station, With Ticket West Bought, When She Heard of This Offer and She Came Right Up Here to Get In

### THE MOVIE BEAUTY CONTEST IN A NUTSHELL

THE Betzwood Film Co. wants to find three girls of a fresh, attractive type for their series of "Toonerville Trolley" comedies. We have agreed to find these girls through a contest. To enter simply send your photograph addressed to "Movie Beauty Contest," Evening Public Ledger, Sixth and Chestnut streets. The winner will be employed first in minor parts at \$40 a week. The best of the three will then be given the leading part in the next film at \$100 a week. The other two, if they show sufficient talent, will be further trained with a view to filling the leading part later.

The photographs will be judged by a committee of three well-known photographers—Theodore F. Matzow, 1000 Chestnut street; Elias Goldensky, 1705 Chestnut street; William Shewell Ellis, 1612 Chestnut street—and two famous artists—Leopold Seiffert and Miss Harriet Sartain, principal of the School of Design for Women.

IT WAS about 4 o'clock in the afternoon yesterday and we were seated at our comfortable desk looking over some of the photographs that had been sent in for the Movie Beauty Contest. There was a knock on the door. "Come in," we said, without looking up. We heard the door open, but not dreaming of anything except the fact that we had to get "copy" ready for the next day, we did not look up. "A-hem," we heard in a dainty feminine voice. We jumped. Looking up we saw a most attractive young lady, who smiled upon us a smile that radiated through the whole dingy office.

"Are you the morning-picture editor?" she asked, and with much dignity we replied, "Yes, ma'am." "You're just the person I am looking for," said our visitor. "My name is Gladys Ware, and I've come all the way from Baltimore to see you."

I've come here to go into the movies," she smiled at us, "and I want to win that prize you are offering—and I'm going to win it, if hard work and ambition mean anything." "Yes, yes, go on," we exclaimed: "our story interests us." "This line," she pointed to the one she was carrying, "was all packed for a trip to California. You see, it was this way: For several weeks I had determined that my ambition to become a motion-picture star must be realized. So I had my bag and trunks all packed and a ticket bought for Los Angeles, where I was told the motion picture industry gave the greatest possibilities. I had got as far as the station and was waiting for the train that was to take me West, when I saw in the Evening Public Ledger of Philadelphia, and discovered that this newspaper was offering just the prospects that I had dreamed of. I had not taken me long to cancel my California transportation and come up to Philadelphia instead. And here I shall stay until the Betzwood Film Co. gives me my opportunity. For I am determined to be a success in films, and I know I shall succeed."

"You'd probably like to be a dramatic sensation like Mary Pickford or Pauline Frederick," we suggested. "No, sir," replied our aspirant promptly. "I want to be a comedienne and make the world laugh. And don't misunderstand me. I don't want to make a million dollars, either. To me the greatest achievement is to bring laughter and joy to the lives of those who have serious problems confronting them. I have seen so much sorrow and sadness in my lifetime that I determined that one of the greatest blessings that I could give to the world is to bring smiles and cheerfulness to the lives of those who have serious problems confronting them."

"So please, Mr. Editor, won't you be so kind as to consider me seriously and to realize that I am not going into pictures from a mercenary standpoint, but with the hope that I may be the most interesting and a little cleverest thing in other people's lives?" "And in order to realize this ambition I am willing to play 'parts' or anything else that will help me up the ladder." We assured the young lady that this spirit that is sure to win success for a girl. Unfortunately, we ourselves will have nothing to do with the awarding of these prizes. We have "passed the buck" to a jury of eminent artists and photographers. But we do hope little Miss Ware gets her chance.

When Nazimova learned that "The Cabinet of Dr. Caligari" had been barred from presentation in Los Angeles, she expressed a desire to see it before returning to the Pacific Coast. Consequently the Golden Company gave a private showing of the picture in her honor. To all inquiries she merely says: "My plans have not been settled." She is said to be greatly interested in the project to appear in a stage play written, directed and acted entirely by women. But, aside from admitting that she is a dyed-in-the-wool feminist, she will not declare herself.

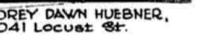
## TODAY'S HONOR ROLL IN MOVIE BEAUTY CONTEST



BEATRICE ROBERTS, 4313 Ludlow St.



LENA NORMAN, 609 N. Market St.



AUDREY DAWN HUEBNER, 4041 Locust St.

### CASTING DIRECTOR DECLARES BRAINS THE FIRST ESSENTIAL

By LOUIS M. GOODSTADT (Casting director at the Lasky Studio, Hollywood) THE requirements of motion-picture acting are harder to meet now than ever before. Film stories are being written with greater care, many of them by the foremost authors of the world. Greater psychology, less superficiality in plot and treatment, more subtlety, higher ideals, greater discrimination on the part of the public, more thought than mere action—these are the developments of the photoplay that have demanded from the actor more than in the old days. We are getting few recruits from the speaking stage nowadays. We must develop our own people and they must have the mental equipment to be able properly to portray the characters of the modern screen dramas. The work is no longer almost wholly physical, as in the days when the Western melodrama was the most popular.

### Says Brains Are Needed



LOUIS M. GOODSTADT Casting director at Lasky Hollywood Studio, who talks of essentials to success on screen.

The modern director tells the actor what he is supposed to do. The actor has read the script just as a stage actor would read and study his part. Then the director watches him do the work and depends on his mentality and ability to develop his own conception. Afterward the director may polish off the picture by words of advice or suggestion, but it is up to the actor to be able to conceive and interpret a given role with intelligence if he is to succeed at all. There is still a good opportunity for the "extra" to develop, but it depends on his adaptability and it is a long and slow process, entailing years of hard work. Every one must recognize that the art of the motion picture is greater than the art of the stage. Who's? Because the screen actor has not the use of his voice as an aid to expression; neither has he the wall of light from the side and foot-lights to soften the face, nor the audience as an inspiration. For the young man or woman entering the profession by whatever route it is necessary that he (or she) shall know that it requires the same natural ability, the same application, the same amount of hard study, disappointment and dogged perseverance that it does to succeed in any art, such as music or painting—perhaps more so. Above all, let me again emphasize the importance of mental qualities. Education, study, natural intelligence, whetted by application and ambition, observation and native talent—all these are essential to those who would achieve laurels in the front ranks of Hollywood. But it is in just such ways that the producers must obtain their future talent, for surely and swiftly is the profession becoming a specialized one whose followers must pursue it with constancy and faith in its future.

- 11. THE ENIGMA: A riddle to be solved on pain of death or loss of any sort; searching for persons; mistaken identity, etc.
- 12. OBTAINING: Getting an object by ruse or by force; the most natural of human situations—obtaining love, money, power or justice.
- 13. ENMITY OF KINSMEN: Hatred between relatives for reasons of self-interest; trying to alter terms of the will, etc.; jealousy between mother-in-law and daughter-in-law—a very usual situation.
- 14. RIVALRY OF KINSMEN: When brothers or relatives of any sort are rivals for the same love or the same purpose.
- 15. BETRAYED HUSBAND OR WIFE: This includes the outlawing of ties of affection, duty, or gratitude. It may be handled so that the betrayer is sympathetic—he may have some reason for what he does.
- 16. MADNESS: Disgrace or loss brought about by madness; comic situations resulting through temporary insanity.
- 17. FATAL IMPRUDENCE: Curiosity, the cause of misfortune or disaster; imprudence the cause of death or misfortune to lover, relative or self.
- 18. INVOLUNTARY CRIMES OF LOVE: Discovery that one has married one's sister, etc. This is not feasible for present-day movie play, but some writers have given it another twist. For instance: Two people, believing they cannot marry, but the relationship is cleared up and all ends happily.
- 19. SLAYING OF A KINSMAN UNRECOGNIZED: This is a most dramatic situation, and it attains a high degree of emotion, both in suspense before such an act is committed, or in the horror afterward. There is something ex-

## W ALLACE REID SMASHED UP \$30,000 WORTH OF FURNITURE



Higgin, production manager, was instructed to spare no expense. The result was an attractive suite—designed by Paul Irlie—furnished with approximately \$30,000 worth of furniture. This included a valuable set of Louis XVI chairs, a magnificent carved photograph case of unique design, a grand piano, lamps, mirrors, tables, a desk and a lounge. At the climax of this episode, Wallace Reid was instructed to run amok, smashing everything breakable in the set. The orders were comprehensive and Reid obeyed them to the letter. Not one stick of furniture remained in its original shape and position when the vandalism was complete. Using the smaller pieces of furniture as bludgeons, Reid shattered everything in sight while the cameras clicked just out of range of his blows. Mirrors, lamps, chairs, phonographs and pianos were demolished one by one. As a conclusion to the scene, the husky star seized the huge overstuffed divan and hurled it bodily through the French doors at one end of the set.

## "SUNSHINE SAMBO" IS EVERYBODY'S PET IN LLOYD STUDIOS

STRANGE to say, race prejudice is much modified in the motion-picture world. One of the most popular of screen juveniles is a little lad known around the lot of the Hal E. Roach Film Co. at Culver City, Calif., as "Sunshine Sambo." Frederick Ernest Morrison is his real, honest-to-goodness name, and no Harold Lloyd or Snub Pollard comedy would be considered complete without him. He is the company mascot. And if you think that little lad isn't beloved of the white players and just naturally spoiled to death, you ought to hang around the lot for a while and see for yourself. "Where's Sambo?" Lloyd will sing out if the little "pick" isn't on the job. "Not here yet," the director will reply loudly, winking. "That's too bad," Lloyd will call back. "Not sick or anything?" he will inquire, casually. And then: "It's too bad if he is, because I found a right nice jack-knife."

A shriek will come from under some prop, and "Sunshine" will scramble out and begin a search of the famous comedian's pockets. The diminutive actor who has made such a hit with his chatter, his fellow-players and the public lives with his parents and two baby sisters in Los Angeles. His father runs a grocery store, and the two little sisters aren't set old enough to understand what it means to have a successful movie actor in the family. "Sunshine" himself isn't much impressed with his own importance. He will forsake any press agent living for a vanilla ice cream cone. His father, Joseph Morrison, says that "Ernie" got into the pictures quite by accident. "I was cook," he said, "to a producer who was featuring little Marie Osborne. One evening at dinner I overheard him say to his guests that he wished he could find a conical colored baby to appear in pictures with Baby Marie. Of course, they wanted a funny contrast—a little black baby to set off the dimpled blonde beauty of Baby Marie. 'Excuse me, sir,' I put in, 'but I've got a little shaver at home that might just suit you.' They said they'd like to see him, so I brought little Ernie out. They liked his sunny smile and engaged him at once. 'After the Baby Marie contract ran out the Bolin Film Co. wanted him and signed him up for a salary that nearly knocked me over. I was only 12 years old, the highest paid colored man in the world. Yes, ma'am, he's got a bank account that'll mean a lot to him later. He thinks now that when he grows up he wants to keep right on being an actor—like Mr. Lloyd, he says. And Mr. Lloyd says my boy's got real talent, so there's no knowing."

## FOR YOUR SCRAPBOOK OF STARS



HELENE CHADWICK

Mrs. Hoyt Not to Quit Press agents have a sad way of making mistakes. Take the case of Mrs. Lydig Hoyt. Every society column in New York carried the announcement she would remain abroad for six months. Now six months away from the center of activity is, as every one knows, fatal to a career, and Mrs. Hoyt is determined, come what may, to carve her career on the motion picture screen. She has finished her work as Julia Hoyt in "The Wonderful Thing" and when she returns in the fall or whenever she does return she will have, according to her business manager, Beulah Livingston, some splendid offers to consider.

### Tyrone Power to Be Produced

Tyrone Power finished his work in "Footfalls" at the Fox New York studio last Saturday and left on Monday morning for his summer home on Isle-Aux-Noix, Quebec. There he is to turn producer for the time being and make his own picture, called "A Summer's Day," which is a story of the boatmen of the Richieu River. On its completion Mr. Power will start studying for "The Wandering Jew," which David Belasco is to produce next season.

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The following theatres obtain their pictures through the STANLEY Company of America, which is a guarantee of early showing of the finest productions. Ask for the theatre in your locality obtaining pictures through the Stanley Company of America.

Alhambra 12th, Morris & Passunk Ave. 7:30, 9:15 & 9:45 P. M. ALICE LAKE in "BODY AND SOUL"	IMPERIAL 60TH & WALNUT STS. 2:30, 7:30, 9:15 & 9:45 P. M. ALL-STAR CAST in "SON OF TARZAN" NO. 13	The NIXON-NIRDLINGER THEATRES 25th St. & Allegheny Ave. 7:30, 9:15 & 9:45 P. M. ALL-STAR CAST in "REVENGE OF TARZAN"
ALLEGHENY Frankford & Allegheny Ave. 7:30, 9:15 & 9:45 P. M. DOUGLAS FAIRBANKS in "THE SUT"	IMPERIAL 2d & POPLAR, 2:15, 7:15, 9:15 & 9:45 P. M. CONSTANCE TALMADGE in "THE PERFECT WOMAN"	BELMONT 522 ABOVE MARKET 1:30 & 3 and 6:45 to 11 VERA GORDON in "GREATEST LOVE"
APOLLO 522 & THOMPSON STS. 7:30, 9:15 & 9:45 P. M. THOMAS MEIGHAN in "THE FRONTIER OF THE STARS"	Lehigh Palace Germantown Ave. and 15th Ave. 7:30, 9:15 & 9:45 P. M. INA CLAIRE in "POLLY WAG A PANT"	CEDAR 60TH & CEDAR AVENUE 7:30, 9:15 & 9:45 P. M. OWEN MOORE in "CHICKEN IN THE CASE"
ARCADIA CHESTNUT BEL. 16TH 10 A. M. TO 11:15 P. M. BEBE DANIELS in "TWO WEEKS WITH PAV"	LIBERTY BRIDGE & COLUMBIA AV. 7:30, 9:15 & 9:45 P. M. WANDA HAWLEY in "HER FIRST ELOUMENT"	COLISEUM MARKET BETWEEN 10TH, 11TH AND 12TH ALL-STAR CAST in "It Might Happen to You"
ASTOR FRANKLIN & GIRARD AVE. 7:30, 9:15 & 9:45 P. M. WALLACE REID in "THE LOVE SPECIAL"	MODEL 425 SOUTH ST. Orchestra. 7:30, 9:15 & 9:45 P. M. in "THE STEALERS"	JUMBO FRONT ST. & GIRARD AVE. 7:30, 9:15 & 9:45 P. M. MARGARITA FISHER & SAGEL BARBER in "HER MUTUAL CHILD"
BALTIMORE 1ST & BALTIMORE STS. 7:30, 9:15 & 9:45 P. M. "MILESTONES"	OVERBROOK 63d and Haverford Ave. 7:30, 9:15 & 9:45 P. M. Auspices of Overbrook Post American Legion in "A PERFECT WOMAN"	LEADER 41ST & LANCASTER AVE. 7:30, 9:15 & 9:45 P. M. ALL-STAR CAST in "COUNTY FAIR"
BENN 64TH AND WOODLAND AVE. 7:30, 9:15 & 9:45 P. M. DOUGLAS FAIRBANKS in "THE SUT"	PALACE 1214 MARKET STREET 7:30, 9:15 & 9:45 P. M. TOM MOORE in "HOLD YOUR HORSES"	LOCUST 52D AND LOCUST STREETS 7:30, 9:15 & 9:45 P. M. BETTY COMPSON in "PRISONERS OF LOVE"
BLUEBIRD Broad & Susquehanna 7:30, 9:15 & 9:45 P. M. CHARLES RAY in "45 MINUTES FROM BROADWAY"	PRINCESS 1018 MARKET STREET 7:30, 9:15 & 9:45 P. M. in "DANGEROUS MOMENT"	NIXON 32D AND MARKET STS. 7:30, 9:15 & 9:45 P. M. "SHINE FOREVER" in "NIGHT BEFORE"
BROADWAY Broad & Snyder Ave. 7:30, 9:15 & 9:45 P. M. NORMA TALMADGE in "THE FASHION FLOWER"	REGENT MARKET ST. Below 11TH 9:45 A. M. to 11 P. M. in "THE GREAT DAY"	RIVOLI 32D AND RANSOM STS. 7:30, 9:15 & 9:45 P. M. ALL-STAR CAST in "GOOD BAD WIFE"
Broad St. Casino Broad bel. Erie Ave. 7:30, 9:15 & 9:45 P. M. MONTE BLUE AND BIG CAST in "THE KENTUCKIANS"	RIALTO GERMANTOWN AVENUE 7:30, 9:15 & 9:45 P. M. SHIRLEY MASON in "THE LAMPLIGHTER"	STRAND GERMANTOWN AVE. 7:30, 9:15 & 9:45 P. M. DOUGLAS FAIRBANKS in "THE SUT"
CAPITOL 722 MARKET ST. 7:30, 9:15 & 9:45 P. M. WENSLAW NEJANSKI PRODUCTION "Bob Hampton of Placer"	RUBY MARKET ST. BELOW 7TH 7:30, 9:15 & 9:45 P. M. in "THE CALL OF YOUTH"	AT OTHER THEATRES
COLONIAL 4th & Marketwood Ave. 7:30, 9:15 & 9:45 P. M. CONSTANCE TALMADGE in "GOOD REFERENCES"	SAVOY 1211 MARKET STREET 7:30, 9:15 & 9:45 P. M. ALL-STAR CAST in "HEARTS ARE TRUMPS"	AURORA 2122 GERMANTOWN AVE. 7:30, 9:15 & 9:45 P. M. GEORGE BENNING DAILY in "ONE MAN IN A MILLION"
DARBY THEATRE 4715 FRANKFORD AVE. in "HIS GREATEST TRAVEL"	SHERWOOD 54th & Baltimore Ave. 7:30, 9:15 & 9:45 P. M. WILLIAM S. HART in "O'MALLEY OF THE MOUNTED"	CENTURY 4th & 6th STS. 7:30, 9:15 & 9:45 P. M. LON CHANEY & PRICILLA DEAN in "OUTSIDE THE LAW"
EMPRESS MAIN ST. MANAYUNK 7:30, 9:15 & 9:45 P. M. WILLIAM S. HART in "O'MALLEY OF THE MOUNTED"	STANLEY MARKET AT 19TH 7:30, 9:15 & 9:45 P. M. in "SENTIMENTAL TOMMY"	Fay's Knickerbocker Market & 4th St. 7:30, 9:15 & 9:45 P. M. CORINNE GRIFFITH in "What Is Your Reputation Worth?"
FAIRMOUNT 20th & Girard Ave. 7:30, 9:15 & 9:45 P. M. VIOLA DANA in "THE OFF SHORE PIRATE"	STANTON MARKET ABOVE 16TH 7:30, 9:15 & 9:45 P. M. MARSHALL & PIERCE PRODUCTION "DINTY"	Germantown 5510 GERMANTOWN AVE. 7:30, 9:15 & 9:45 P. M. WM. CRANE & BUSTER KEATON in "SAPHEAD"
FAMILY THEATRE 1311 MARPLE RD. 7:30, 9:15 & 9:45 P. M. GLADYS WALTON in "DESPERATE YOUTH"	333 MARKET STREET THEATRE 7:30, 9:15 & 9:45 P. M. WILLIAM S. HART in "O'MALLEY OF THE MOUNTED"	JEFFERSON 20th & Dauphin Sts. 7:30, 9:15 & 9:45 P. M. ALICE BRADY in "OUT OF THE CHORUS"
56TH ST. THEATRE Below Spruce 7:30, 9:15 & 9:45 P. M. GEORGE ARLISS in "THE DEVIL"	VICTORIA MARKET ST. ab. 9TH 7:30, 9:15 & 9:45 P. M. BEN TITPIN in "SUNSET COMPANY" in "A SMALL TOWN IDOL"	PARK RIDGE AVE. & DAUPHIN ST. 7:30, 9:15 & 9:45 P. M. DOROTHY PHILLIPS in "ONCE TO EVERY WOMAN"
FRANKFORD 4715 FRANKFORD AVE. 7:30, 9:15 & 9:45 P. M. THOMAS MEIGHAN in "THE FRONTIER OF THE STARS"	WM. PENN 41st & Lancaster Ave. 7:30, 9:15 & 9:45 P. M. Norma Talmadge and Pictures in "GHOSTS OF YESTERDAY"	SPRUCE 60TH AND SPRUCE STS. 7:30, 9:15 & 9:45 P. M. WILLIAM FAIRBANKS in "MONTANA BILL"
GLOBE 5901 MARKET ST. 7:30, 9:15 & 9:45 P. M. BEBE DANIELS in "SHE COULDN'T HELP IT"	AT WEST CHESTER 7:30 MIX in "HANDS OFF" WANDA HAWLEY in "Her First Eloement"	
GREAT NORTHERN Broad St. at Erie 7:30, 9:15 & 9:45 P. M. WILLIAM FARNUM in "HIS GREATEST SACRIFICE"		